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## TRUSTEES OF THE SCHOLARSHIP FUND

ARTHUR S SOMERS, Ex-Commissioner of Education  
NICHOLAS MURRAY BUTLER, College Entrance Examination Board  
FREDERICK D MOLLENHAUER, Mollenhauer Sugar Refinery  
JOHN H FINLEY, College of The City of New York.

## Eleventh Annual Meeting of the Latin Club

The eleventh regular meeting of The New York Latin Club is called for Saturday, February 27th, at 12 M, in the Hotel Albert, corner of University Place and Eleventh street, New York. Professor N G McCrea, of Columbia University, will address the club on "The Papers of the College Entrance Board". All persons who are interested, whether teachers of Latin or not, are cordially invited to be present. The plan is to serve luncheon (50 cents a plate for everybody) at 12 M, promptly, so that there shall be no delay. The address will follow the luncheon, and adjournment will occur about 2 P M, *thus leaving the afternoon still unbroken for those who attend.* Please send a postal card at once to the Sec'y, Mr A L Hodges, 309 W 101st, N Y, if you intend to be present, so that we may inform Mr. Frenkel, the proprietor of the hotel, how many to expect. *Please attend to this at once.*

H H BICE, *President*  
A L HODGES, *Secretary*

## Lectures on Fine Art at Columbia

Nineteen lectures on the Plastic Arts will be given on Monday afternoons at 4:30 in room 309 Have-meyer Hall. This course will include a series of six lectures on the Parthenon by Professor J R Wheeler of the Department of Greek. The lectures will begin Jan 4th, 1904, as follows: Architecture and Science, by Prof A D F Hamlin.

A second course of sixteen lectures on Poetry and Belles Lettres will be given in the same room on Wednesdays at 3:30 P M. During this course Professor C H Butcher, University of Edinburgh, will speak on Greek. The first series in this course, on Spanish Ideals in Drama and Romance, will be delivered Jan 6th, 1904, by F W Chandler, PhD, Lecturer in the Department of Comparative Literature, Columbia University.

Both courses are open to the public without tickets of admission, but the doors will be closed promptly at the beginning of each lecture.

## Meeting of the Archaeological Institute

The second lecture before the New York Society of the Archaeological Institute will be given on Tuesday, January 26th, 1904, at Sachs's Collegiate Institute, 116 West 59th Street, at 8:30 P M. Professor George F Moore of Harvard University will speak on: Recent Excavations in the East. The lecture will be illustrated. No cards are required.

## The New Treasures of the Metropolitan Museum

The editor takes great pleasure in calling the attention of the teachers of Classics to the fact that the two latest acquisitions of the Metropolitan Museum of Art are now on public view. Newspaper reports had already excited our curiosity, but the reality surpasses our expectations. I do not hesitate to place the chariot in the first rank, even before the paintings from Bosco Reale. Even the famous *Thensa Capitolina* must take second place, in spite of its size and the abundance of its reliefs. For the new find has been much better preserved. The chariot is small, evidently not meant for the use of the living, but for that of the dead. For only ponies could find room under the yoke, and the body of the vehicle itself can never have held more than one person. Even for racing purposes its size would be too small. But it is the beauty of its execution that attracted me most. The two ends of the axle end in animal heads, and the pole is held to the body by the open jaws of what seems to be a boar's head. The low wheels—their diameter, I should judge, does not exceed 18 inches—have nine spokes, a peculiar number, certainly not determined by considerations of usefulness. The tires, of the narrow American pattern, are of iron, and seem disproportionately thick, very suitable indeed for the *via Acheruntis ardua atque aspera*. The chariot rail, not set off from the body, was covered with ivory of which numerous particles have been preserved. The sides of the chariot, as well as the centre, are covered with representations in high relief, in chased work. The scenes themselves are presumably mythological. The centre is cov-

ered by a large shield, in the shape of the *ancile*. Both halves are ornamented with a Gorgoneion, in contrasting position, reminding one of the alabaster frieze from Tiryns. A closer parallel even is furnished by a bronze in the Museum at Karlsruhe (*Schumacher's Catalogue No 270*) Beneath the lower Gorgoneion, on the ground, in a position evidently meant to denote lying, an animal resembling a doe is represented. To the left of the shield a female figure is standing, to the right, a male one. Between them they have taken hold of a helmet. The general scheme and execution remind one of the Selinuntian metope, Perseus killing the Gorgon, and so does the general artistic character of the execution. One of the ornamented sides shows a man driving a winged horse over a lying figure, the wings curving upward in the manner of the archaic Sphinxes; the other likewise shows a battle scene. The whole, whether Etruscan or imported, shows undoubted traces of the Ionic art. The yoke, which is also preserved, does not call for any further remarks.

The paintings from Bosco Reale have found their resting place in a room of their own, and they well deserve this honor. I must confess, though, that the first impression is somewhat disappointing. This is partly due to the necessity of covering the pictures with plate glass, so that it is not easy to take in the whole at a glance, owing to the reflection of the light. In execution, however, they seem to me fully to equal the famous paintings from the house of Livia. The centre of attraction is naturally formed by the large central piece, showing the Roman way of building a large suburban villa, and of landscape gardening. The strict parallelism of the arrangement is no less noticeable. And the way of mounting the pictures does full justice to the beauty of the frescoes. We see a pleasure palace built on rocky territory, with rich gates, baywindows, loggias on the hill top, a rocky cave with seats to enjoy the cool shade during the hot afternoon. A glass bowl filled with

fruit invites to partake of hospitable refreshments, and a Pan's mask reminds us of the god whose abode is the sylvan peace and whose sleep at noon time we must not disturb. Among the panels exhibited on the walls is noteworthy a large scene showing a nude youth in conversation with a woman. The faces, unfortunately, have suffered too much to give a clear impression of what is going on. Another panel shows a woman seated in a comfortable armchair, playing the barbitos, while her maid is cowering behind her. Still another shows seemingly a Muse, holding a shield on which a nude female figure is embossed. Others imitate walls covered with marble of various colors, in Mau's "architectural" style, with reminiscences, however, of the earlier "incrustation" style. Yet for the antiquarian a small panel, not exceeding two feet square in dimension, is of greater interest than all the rest. It shows a globe on which meridians and latitudes are clearly indicated. It seems evident that we have here a celestial sphere. And its purpose? Petronius, in his famous novel, tells us that Trimalchio never left his home without consulting the astrological tables which for this purpose he had painted "*In poste triclini.*" There the guests saw painted the course of the moon and the images of the seven stars, and with buttons of various colors the lucky and unlucky days had been marked. And so this sphere was painted in the peristyle, the first of the private rooms of the later Roman house. With this glimpse into the beliefs of a rich Roman we will take leave of these paintings. May all people interested in Rome become their close friends.

ERNST RIESS.

#### **Amica Silentia Lunae**

In his "*Miscellae Vergilianae*" (Leaflet No 31) I notice that Mr Riess infers from the passages quoted that Vergil "imagines the night of horrors lightless". The tradition in the Cyclic Poets is to the contrary and seems to imply that Vergil in his phrase *per amica silentia lunae* refers to the bright light of the moon. I quote the line attributed (Tzetzes ad Lycophron 344) to Lesches in his *Ilias Mikra*: Νύξ μὲν ἔην μέσση, λαμπρὴν δ' ἐπέτελλε σελήνη.

H L TOLMAN, Vanderbilt University